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# *The* AUTHOR & JOURNALIST

Official Organ  
National Association  
of Business Writers



Official Organ  
The American Fiction  
Guild

## THE "DETOUR THEORY" OF PLOTTING

By SEWELL PEASLEE WRIGHT

## SIXTEEN POINTS FOR THE PLAYWRIGHT

By MAUDE SUMNER SMITH

## ARE MANUSCRIPTS READ?

By J. JULIUS FANTA



## Semi-Annual FICTION MARKETING CHART



Literary Market Tips--Prize Contests--  
Greeting Card Markets--Canadian  
Market Tips--Trade Journal  
Department



# OCTOBER

20¢

# THE AUTHOR & JOURNALIST'S LITERARY MARKET TIPS

GATHERED MONTHLY FROM AUTHORITATIVE SOURCES

*Metropolis*, 45 Clinton St., Newark, N. J., is a new weekly edited by Lawrence M. Jonas, who writes: "We are in the market for well-written articles on New Jersey cities, and for intimate biographies of New Jersey celebrities, about 3500 words in length; also for well-written short-stories, sophisticated or humorous, about 2000 words in length. Short, light sophisticated verse, and factual New Jersey material and anecdotes up to 600 words, are desired. The magazine is similar in detail and outline to *The New Yorker*, but with the New Jersey background. Payment for material is on publication at 1 cent a word, 25 cents a line for verse."

*Coins*, Box 543, Milwaukee, Wis., is announced as a monthly magazine to begin publication in October. It will deal primarily with rare coins and their representative values, and will include a department for stamp collectors; also a department of interest to bankers and merchants, dealing with first-hand government information on counterfeiting, what bills are being passed, how to detect them, etc. "We desire to make this publication as practical as possible and to keep it interesting for the general public rather than directing it specifically at coin collectors," writes William J. Cressy. "We are in the market for contributed material of merit and will pay up to 2 cents a word on publication. Articles must be short, preferably 1000 to 3000 words. We do not want fiction, but we do handle articles dealing with numismatics, general news items of rare mintage, and experience stories about coins. All available illustrative material should accompany manuscripts."

*Best Cellars*, 247 Park Ave., New York, is announced as "a weekly magazine of good spirits," which will be in the market for articles on wines and liquors. A recipe type of article, of from 600 to 800 words, is desired. Writes S. C. Chatfield of the staff: "These articles may contain the origin, history, and use of any type of wine and liquor. They should not contain brand names. For accepted articles of this kind, we will pay 1½ cents per word. We are also looking for paragraph articles, up to 200 words in length, containing quaint, interesting, and original facts concerning the wine and spirits industry, as well as interesting sketches and anecdotes on the drinking habits of famous people, amusing local drinking customs, etc. These must be written in sprightly style and not pedestrian—along the lines of the News and Comment column of *The New Yorker*. For these paragraphs we will pay \$5 for each accepted. For any authentic suggestion found suitable for use with a cartoon illustration in a feature page, 'Are We Seeing Double?' we will pay \$5." Whether payment is on acceptance or publication is not mentioned.

*True Gang Life*, Suite 1356, 11 W. 42nd St., New York, is a new monthly magazine issued by the publishers of *Paris Nights* and *Paris Gayety*. The Shade Publishing Co., which issued the latter, has been replaced by Red Top Publications and the two "Paris" magazines should now be addressed as above, instead of at 1008 W. York St., Philadelphia. They continue to use Parisian short-stories of spicy type, up to 3000 words, paying ½ cent a word on publication. *True Gang Life* will use gangster and crime short-stories and novelettes, in lengths from 2000 to 25,000 words. Rates by arrangement are paid on publication.

*Popular Western* and *Popular Detective*, 570 7th Ave., New York, are two new magazines added to the long list published by Standard Magazines, Inc. Material used is similar to that appearing in other magazines of the group, *Thrilling Western*, *Thrilling Detective*, etc. Rates, it is presumed, will be about ¾ cent a word, on acceptance.

United Feature Syndicate, 220 E. 42nd St., New York, Ik Shuman, managing editor, writes: "We are in the market for short short-stories, 1000 words in length, and are particularly seeking the work of new writers. We prefer stories American in locale and about any phase of life which might be regarded as typically American. Generally, we shall have a constant need for fast-moving action and adventure stories, and love, business, and domestic-life stories with pleasant endings. Our only taboo is emphasis on crime. Manuscripts should be addressed to Miss Frances Rule, Fiction Editor." Rates paid are not stated.

The International Publishing Co., 360 N. Michigan Blvd., Chicago, writes: "We are preparing a new magazine for publication—a monthly—the contents of which are intended to have a broad general appeal. Our requirements call for short-stories, preferably 1000 to 5000 words; novelettes, 15,000 words; and serials up to 45,000 words; adventure, mystery, crime, Western, Northern, sports, business, humorous, and romances in which the love element is not unduly stressed. We do not want dull, uninspired, wishy-washy stories. Briefly, we desire fiction that deals accurately with American subjects and the people of today. Payment will be made on publication at favorable rates. Rejected manuscripts will be returned within thirty days." John S. Weisz signs this statement.

*Bedtime Stories* and *Tattle Tales*, two magazines in the sex field formerly published by the Nuregal Publishing Corp., have been taken over by the Detinuer Publishing Co., Inc., 799 Broadway, New York, and Mrs. Merle W. Hersey, formerly of the Merwil Company, is editor. She writes: "We are in the market for short-stories of from 3000 to 4000 words, with a sex interest, risqué, containing a decided plot. Stories for *Bedtime Stories* should give plenty of description of lingerie and femininity; those for *Tattle Tales* should have a decided plot with a scandal angle to them; preferably the triangle idea—two men and a woman or two women and a man. Payment will be at ½ cent a word, on or before publication."

The Nuregal Publishing Corp., formerly issuing *Bedtime Stories*, *Tattle Tales*, *Stolen Sweets*, and *Cupid's Capers*, at 145 W. 45th St., New York, has discontinued business. Henry Marcus, editor, explains that this action was forced by the failure of Mutual Magazine Distributors, Inc., which handled the magazines. "I have been simply inundated with manuscripts," he states, "and it has been a matter of physical impossibility to read them all and, under the circumstances, to take care of their return. We can give you our assurance, however, that all the authors whose stories have been accepted, or have appeared in magazines which I published, will be taken care of eventually, and not one of them will be ignored."

*Nature Magazine*, 1214 16th St., Washington, D. C., writes that it can use some fillers, 200 to 400 words, with pictures, on nature subjects.

(Continued on Page 14)

# THE AUTHOR & JOURNALIST

Published Monthly at 1837 Champa Street, Denver, Colorado

Founded 1916. Single copies, 20 cents; Subscription, \$2.00 a year, in advance; Canadian and Foreign, \$2.50 a year. Entered as second-class matter April 21, 1916, at the Post Office at Denver, Colorado, under the act of March 3, 1879. All rights reserved. Advertising rates: \$3.50 per inch; quarter page, \$12.50; half page, \$25; full page, \$50. Write for time discounts.

Official Organ: The American Fiction Guild; The National Association of Business Writers.

WILLARD E. HAWKINS, Editor



JOHN T. BARTLETT, Business Manager

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VOL. XIX

OCTOBER, 1934

NO. 10

## AS IT APPEARS TO US

### TABOOGABOOS

IN our June issue we commented editorially on the "thou shalt nots" that editors impose on contributors, suggesting that readers help us to compile a symposium of taboos. The response was rather scattered. Perhaps writers do not take these taboos very seriously.

And perhaps it is well that they should not. Occasionally a story which violates the most serious taboos "gets by." If you send a story involving race prejudice, incest, or some of the other forbidden subjects to the magazine editors, certainly your chances of placing it are slight. And yet—such stories have been known to sell.

Take incest, for example. If there is one theme more definitely barred than any other, it certainly is this one. In his collection of short-stories issued some two years ago, *20 Best Stories in Ray Long's 20 Years as an Editor*, the one which Mr. Long considered the best short-story that had come to his hands in all the twenty years, "The Book Bag," by Somerset Maugham, was described as "a story which no magazine editor could have published. And why? Because it deals with incest."

Yes, incest is, to all intents and purposes, an impossible theme. Offhand, it is faintly conceivable that a delicate handling of this subject might appear in some of the experimental periodicals, or even in such purveyors of adult literary fare as *Harper's*, *Scribner's*, *The Forum*, or *American Mercury*; but in a pulp magazine, never!

Yet the September, 1934, issue of *Weird Tales*, a pulp magazine for popular consumption, nonchalantly carried a story of out-and-out incest, "The Jest of Warburg Tantavul," by Seabury Quinn. Moreover, the author justified it! A brother and sister are married; they have a child. Jules de Grandin, the French scientist-detective, foils a malign plot to drive the pair to madness through the discovery of their relationship. "What of it?" de Grandin

says, in effect. "They are brother and sister. They are also husband and wife, and father and mother. Did not the kings of ancient times repeatedly take their own sisters to wife, and were not their offspring sound and healthy? Did not both Darwin and Wallace fail to find foundation for the doctrine that cross-breeding between healthy people with clean blood is productive of inferior offspring? They love each other, not as brother and sister but as man and woman. He is her happiness, she is his, and little Monsieur Dennis is the happiness of both. Why destroy this joy—when I can preserve it for them by simply keeping silent?"

And so, what? Merely that taboos, like rules, apparently exist to be broken. Which brings us to further thoughts on this subject in a letter from an AUTHOR & JOURNALIST reader:

*Editor The Author & Journalist:*

Procrastination is certainly the what-you-may-call-it, isn't it? Here I have been intending to write a wee article entitled "The Taboogaboos Will Git You" for months and months, but put it off until I read your June editorial. Late or not, however, I hereby chip in my pennyworth as follows.

My thesis is that it is possible to pay too much attention to editorial taboos. I maintain that "the taboogaboos will git you, *ef you don't watch out!*" Like most advice, mine should be taken in moderation, and the key to its successful application lies in the last five words. I do not urge the ignoring of editorial preferences and dislikes, but I decry making a totem of a taboo.

Earlier in my writing experience (I almost said "career") I made a great point of collecting taboos, much as more intelligent individuals collect butterflies or postage stamps. I devilled editors and friends of editors and literary agents until I had an awesome list of literary "dont's." Armed with these, I started out on the rocky road to writing success.

I shall spare you the harrowing details of those first painful months. My epic and unrivalled collection of taboos made it heartrendingly plain that no manuscript could possibly avoid *all* the pitfalls that beset its path.

Then, by some happy chance, I sold a short-story to the *Chicago Daily News*. "By blind luck," so I reasoned, "I have sold one story to this market. But in



order to sell them regularly, I must know their special taboos, else I may unwittingly lose their editorial good will."

Forthwith, I dashed over and had a nice long talk with James A. Sanaker (this was years ago, and Jimmy doesn't work there any more, as the song has it) and learned just what it was that the *Chicago Daily News* wouldn't buy. For instance, stories in dairy or letter form were simply OUT. Also, they never bought stories with any other than a modern, urban setting . . . nothing historic or futuristic. Further, war stories were barred.

With these warnings ringing in my brain, I hurried to my apartment and set about writing something with just the right slant for this particular market. The result was a tale entitled "From the Diary of a Dime," in plain diary form, set in the year 1980. And what's more, they bought it . . . and asked for more, although they did hint delicately that I might omit the diary form and futuristic setting on succeeding stories. I followed their advice, and sold next, "Hinky Dinky's Parley" . . . a war story, pure and simple, thus breaking three rigid taboos in two successive yarns. Moreover, for a long time thereafter I wrote and sold a yarn a week to that paper and came to a conclusion that has colored my literary efforts ever since.

My conclusion is that editorial taboos are important, up to a certain point, but everlastingly more important is the ability to write interesting and workmanlike fiction. If you have something to say, and say it well, the chances for its sale are good even though it cuts across the corners of some taboo or other. I still keep a sharp lookout for taboos, and avoid treading on their toes where avoidable, but if a story I am writing seems worth it and cannot be written in a manner equally forceful without running counter to a taboo, I go ahead and write it anyhow and never fear the consequences.

Personally, then, I am convinced that it is more important to concentrate on what you can write, rather than to worry too much about what editorial taboos say you can't write. As Shakespeare (or somebody) wisely said, "SUCCESS COMES IN CANS: FAILURE IN CAN'TS."

CARALEE HUDSON.

## ELECTION

The American Fiction Guild, on November 1, 1934, will elect new officers. Arthur J. Burks, who has served one year as vice president and two as president, at a great sacrifice of time and some expense, insists that he will not be considered a candidate. Theodore A. Tinsley, who has served since the inception of the organization as treasurer, also asks to be relieved. Ed Bodin, who has become an editor, asks that he be relieved as secretary. It will be difficult to fill the shoes of these capable and energetic officers.

On the magazine situation, the current Bulletin of the Guild comments as follows:

Gossip about what's going to happen in the magazine and pulp field, with hundreds of thousands on strike who may stop spending for magazines, flies back and forth wherever writers and publishers and illustrators gather—and one guess is as good as another. A new magazine proposition comes to us. It seems to be amply financed, looks sure to get by. Two months later writers and illustrators are holding the sack for their money through no particular fault of the publisher or editor, because their backers are

playing their hands so close to their stomachs they're afraid even to pay their just debts. All these things we hear—and the American Fiction Guild must go on.

Membership is open to qualified writers who desire to hook up with this energetic body, which is fighting—at times almost single-handed—the battles of the pulp-paper writer. The address, 178 Fifth Ave., New York. Membership includes your subscription to *THE AUTHOR & JOURNALIST*, official organ of the Guild.

## THIRTY BUCKS

50
WRITER'S DIGEST

**PAYING 1/2c PER WORD**  
**for manuscripts**

• New magazine coming on market.

• R-S Publications: H. F. Howard, Editor; 2217 N. E. 42nd Ave., Portland, Oregon. 5000 words or less. Strong plot and average presentation. Average appeal; no particular slant.

• Major the B. E. M.

Above is the reproduction of an advertisement that did *not* appear in *THE AUTHOR & JOURNALIST*. When the announcements of this company were submitted to us a few months ago, we asked for further information. Mr. H. F. Howard, signing himself editor of "Rejection Slip Magazine and the Rejected Story Magazine," explained that the magazine was designed to offer "a large market for beginners in the writing field." He went on to say: "We are in the market for 1000 short stories from Beginners who have never yet made their way into print. We will print in the neighborhood (sic!) of forty stories a month, with four issues a year even larger."

The scheme looked decidedly "fishy." In declining to give publicity to the venture we wrote in part to Mr. Howard:

We cannot see how it will be possible for you to finance a magazine of this kind unless you have some plan by which the writers finance it themselves, and this we do not consider legitimate. . . . You do not, of course, state that you intend to ask writers to put up any money, but we fail to see how a magazine such as you contemplate publishing can be self-sustaining.

We are not pluming ourselves on being careful enough to avoid entanglement with so obvious a scheme. It is, however, interesting to reproduce a letter forwarded to us by a subscriber who submitted manuscripts to R-S Publications upon seeing the above advertisement in another periodical. The generous offer made by Mr. Howard, and especially "the most valuable information ever offered a beginning writer," we feel sure will appeal to our readers.

Dear \_\_\_\_\_:

We are in receipt of your delightfully handled manuscripts but must reject them because they do not

quite fulfill our demands of plotting. Our one strict demand is plotting.

As the purpose of our magazine is to help the beginning writer, get them into print and help them stay there, we do all we can even when we must reject their work as submitted.

A short story to sell us must open by arousing the reader's curiosity; show a leading actor with an outstanding trait of character, confronted with a disturbing incident which throws him into an aggravating dilemma from which he must extricate himself because of a pressing necessity. He therefore, seizes upon a program of action and decided on a purpose to be gained; a purpose which must be gained immediately and guarantees the reader that the leading actor will meet with obstacles, an antagonist and a menacing intimation of inevitable defeat during his struggle to gain purpose. **ALL THIS MUST BE SHOWN OR FORESHADOWED IN THE BEGINNING.** The rest of the story is the struggle to gain purpose, or fail to gain it.

The above is the most valuable information, we feel, ever offered a beginning writer to help him sell.

If you are interested in a regular market with us, we can reconstruct your story ————— and make it conform to plotting demands, purchase it, publish it and pay you 1/2c a word for future stories fulfilling these demands. We will also accept seventy percent of the expense we are put to in helping you master this plotting and getting into print in our magazine, on newsstands before thousands of readers.

It costs us in the neighborhood of one hundred dollars a story to do this. But we need regular writers. We will stand fifty dollars of above expense, plus twenty which we pay you for reconstructed story, leaving a balance of thirty for you to pay for this help and market which we open to you. The rest is up to you if you are able to master plotting, which we think you can.

We will hold your manuscripts until we hear from you and keep the offer open until we have obtained a sufficient number of regular writers.

Very truly yours,  
H. F. Howard, Editor.  
R-S Publications.

## SIXTEEN POINTS FOR THE PLAYWRIGHT

. . . By MAUDE SUMNER SMITH

**Y**OU sweat plays, you never dash them off. And it is generally a season or two between the time when you have the original struggle with your idea and the time the audience receives it.

Plays have several rewards denied to short stories or articles or novels. One might go on writing vague novels, or intricate short-stories, or indefinite articles. But dialogue shows up the strength of your plot and the forcefulness of your characters. If you can write a successful play—one which will be given in many places throughout the country—you must be as definite as the Supreme Court, and as accurate as a doctor's prescription. That takes sweat, if not blood, and no tenderfoot need apply.

The greatest mystery on earth is "what do the producers want?" No two of them, if interviewed, have the same idea as to the excellence of a play. They vary greatly in their likes and dislikes. So the wise writer may come to the conclusion that he will indulge in the luxury of writing to please himself, and hope for the best. Playwrights do manufacture plays much as shoes are made. Some of them are successful on stage and screen. But I stand with those writers who write what they see, as carefully and as intimately as possible. For in that path lies originality.

Miss Smith is the author of plays in various lengths which have been produced at the Omaha Community Playhouse and elsewhere and by various Iowa and Nebraska clubs.

Plays, whether tragedy or comedy, should be written to entertain the public. The tendency today is to add to this requirement, especially in drama and tragedy. The propaganda play, which stresses a social wrong, or holds up for ridicule some phase of hypocrisy in public or private life, is increasingly popular in Europe and in America. Witness the sailing list of the leading New York producers if you do not agree with me that the European stage has a profound effect upon our American stage, although we are developing an American theatre through the offices of the Little Theatre movement.

Every playwright who can should know the director of the Little Theatre nearest him. He should become acquainted with the high-school dramatic coach and should ally himself with some organizations which will take his play for try-outs. There it will be taken out of your hands and put into the fleshly characters of your imagination. Accept many changes in dialogue, if you are a beginner. The biggest fault, after poor plotting, is wordy dialogue.

An interview with Bernard Szold, director of the Omaha Community Playhouse, when I first became interested in plays, proved to be of immense interest and profit to me. He gave me a list of sixteen suggestions, every one of them

packed full of meaning. The sixteen points are:

1. *The opening of the play must arrest the attention of the audience immediately.*

(But don't have the colored mammy come in and tell about what happened "Befo' de war." That device died with the mummies. Better start off with your plot after three or four lines.)

2. *The first five minutes of the play should be interesting, amusing and concern the main plot, but they should not be indispensable to an understanding of the rest of the action.*

3. *Each scene should end with a "teaser" to make the audience wonder "What next?"*

(Study your breaks between the scenes, and never—well, hardly ever—leave the stage empty. Diversify the number of people on the stage in your scenes. The succession might be two, then six, then five, then three, but never two, two, two, two two.)

This is the way I write my play plan. At the top of the first page write:

ENTRANCE                      DIALOGUE:                      EXIT

AT RISE:

Charles, Lucile, and Ted upon the set.

(Charles is explaining to Ted why he failed to meet him at the club, and then he explains that Lucile was not where she said she would be in town. Result: Charles is in bad with his wife and his brother-in-law is suspicious of him too.)

2.

ENID ENTERS  
(Description of Enid)

Dialogue is now between:  
Ted, Enid, Charles, Lucile.

(Exit Lucile)

3.

Enid, Charles, Ted.

4.

ENTER MAID

(announcing message)

Maid, Enid, Charles, Ted.

Exit Maid,

Charles, Ted.

(They go to dress.)

5.

ENTER LUCILE.                      Lucile, Enid.  
(bringing message)

(Heart to heart talk between sisters—bring in Lucile's suspicions. Enid confides in Lucile that she has known that Charles was unfaithful; reasons, etc.)

4. *Each act should end with a very powerful teaser to make it imperative that the next act be seen.*

5. *Each expected climax to the action should be capped by a logical super-climax.*

6. *The speeches of any one character, taken throughout the play, should be consistent in type of diction, and with carefully varied mood.*

(That means that you have to live with your characters before you have them ready for your audience.

Certain types of character popular in the gay nineties or pre-war, are very much taboo now. If you don't know how a drunken sailor talks in 1934, avoid him.)

7. *The first act (in a three-act play) should be approximately 35 pages in length, double space, the second act 25, and the last 18 pages long.*

8. *Avoid a change in setting throughout the play.*

(One-set plays are increasingly popular with the production committee, or with the professional director.)

9. *There must be a big "telling off" scene in the last act.*

10. *The action must be pointed with "business" throughout, and must be embellished with color, remarks, and so on.*

(Be careful not to over-emphasize setting, however. Let the audience sense the atmosphere, rather than have the characters rave repeatedly about the "beautiful garden.")

11. *Are all, or at least most of the "plants" in the first act?*

(It's no new idea for the playwright to write his last act first, his second act second, and his first act last. At least you'll find that your first act is apt to need the most revision.)

12. *The first act must be very clear in its exposition.*

(In other words, the audience must know with as little trouble as possible what has gone before the opening scene; they must be told a little about the characters, and how they happened to be in this trouble. In many plays the last act has almost as much exposition as the first, if the action takes place "several years later." But squeeze your action up into a short space of time if you are modern.)

13. *Are the entrances and exits of characters natural?*

(It isn't always necessary to have every character account for his reasons for leaving the stage.)

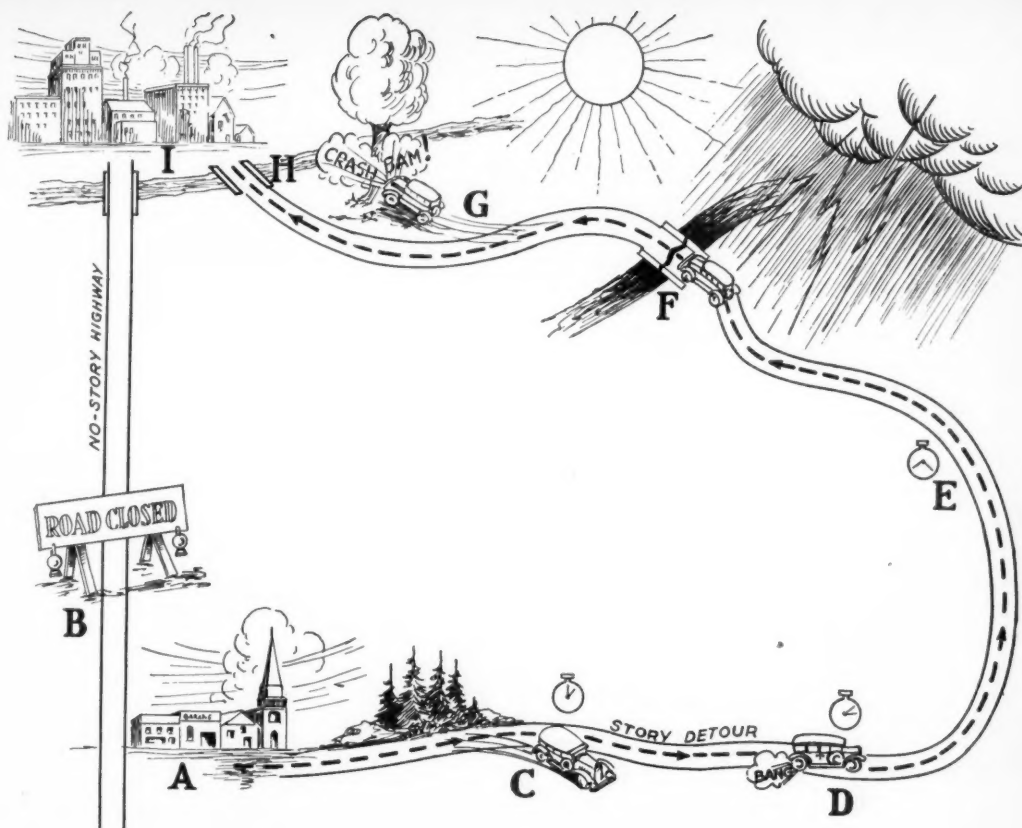
14. *The audience must never know what is going to happen, but when it happens it must seem LOGICAL.*

15. *Are the important developments shown, not told about?*

16. *The play should start with the "third act" stage of development.*

(In other words, just as in story writing, begin as near the climax as you dare.)

When your play is finished always try to get a production of it before submitting it to a play publisher. It has greater chance of acceptance, and after your try-out the suggestions of producer and cast will make your play stronger in every way.



## THE "DETOUR THEORY" OF PLOTTING

. . . By SEWELL PEASLEE WRIGHT

Mr. Wright has contributed fiction to *Cosmopolitan*, *Liberty*, *Country Gentleman*, *Good Housekeeping*, *Woman's Home Companion*, *American Magazine* and a large proportion of the pulp magazines. Much of his material has been translated into various foreign languages. He conducts classes in fiction-writing in Springfield, Ill., his home. Readers will recall various other helpful articles by Mr. Wright which have appeared in the A. & J.



Sewell Peaslee Wright

HERE'S a road map which shows you how to get from the village of *Start* to the fine, shining city of *Finish*. There's a smooth road, straight as an arrow, between the two, but that isn't the one for you nor for me. That's the famous No-story Highway . . . and there's too much tyro traffic on it already. What we're

interested in is this narrow, twisting, difficult Story Detour.

If you think, by now, that I'm about to weave a charming web of fine-spun theory, check that idea. This is as practical as ham and eggs; the "Detour Theory" will work for any writer, no matter what type of yarn he may be interested in spinning. I've expounded it to, and watched its reaction upon, several classes of beginning writers, and without a dissenting vote they have pronounced it one of the most valuable aids they have found.

Now, a story . . . any kind of a story . . . is concerned primarily with a desire to achieve an end of some kind. That end may be a marriage with the desired person, the discovery of a treasure, the achieving of a revenge, an escape from imprisonment; any one of ten thousand specific things which stir action on the part of human beings.

I think it will be obvious that if this end is



achieved without difficulty, there is no story. A story comes into being only when the desire to achieve (which we may call the motivation of the story) runs into a snag, or a series of snags.

It is natural, however, for a person with a certain motive in mind, to *try* the natural, straight-line short-cut. Quite frequently, in real life, this effort is successful, but unless we fix up some sort of trick ending, generally artificial and unconvincing, we do not have a story when we record such an happening.

Let's see, now, how the above facts may be transferred to our Detour Theory road-map. At the outset (in the writer's mind) we are in the little town of A. We have an objective; it is the fair city of I.

From the town of A to the city of I runs a broad, straight road. It is the logical route to take, so our hero takes it; starts on it, at least. If he sails on serenely, we have no story . . . so we do something about that. We tear up a section of the road, and we put across it a big sign which says "ROAD CLOSED TO ALL TRAFFIC." And as our eyes fall upon that sign, brothers and sisters, our hearts begin to beat with the knowledge that maybe we've got a story on our hands.

Let's pause a moment and consider certain important factors involved up to this point. The first is that the desire to go from A to I must be backed up by an important, sympathetic reason. After all, no matter what happens after we bump into the "ROAD CLOSED" sign, our reader is not going to be interested in our trip if the reason for the trip is not interesting enough to make the reader pull for us. That's important, so pick a *real* reason for the trip.

Next, although in our discussion, above, we've started from the town of A, we are not likely to start our story there. We'll start our story at B, because the reader is more likely to be "hooked" into reading the story if it opens with a problem already developed. To treat our allegory (that's what it really is) as an actual story, compare the following openings, and you'll see why we start from B, rather than from A.

Starting from A, our opening would go something like this:

Jason settled himself a bit more comfortably behind the wheel, now that the outskirts of the town were slipping by, and there was no traffic darting in from the side streets. It would be a long trip, and he might as well make himself comfortable.

Before him the gray concrete slid under the swaying beams of his headlights. A filling station, with its gaudy lights, each surrounded by a halo of May flies, went sailing by. His lights picked up the neat white guard-rails of a curve, and as he took

the curve, and the road straightened out ahead, Jason stepped hard on the gas . . . . .

And so on for, perhaps, several paragraphs. Starting at B, let's see what happens:

Two red lights gleamed through the darkness beyond the range of Jason's headlights. With a muttered imprecation, he stepped on the brake pedal—hard. At seventy-five, you can't stop on a dime.

The light car shook and wavered as the rubber slid on the concrete. The brakes ground and shrieked. The smell of hot rubber tainted the sweetness of the night air.

Jason felt his heart skid sickeningly as he read the laconic message on the sign across the highway . . . . .

Exactly the same thing would hold true if we were writing a love story. The start from A would be the account of the man meeting the girl, being charmed with her, planning his courtship, and so forth. The start at B would be much more dramatic:

"You can't? You mean . . . you don't think you could ever learn to care for me?"

"It isn't that, Jason." Mary turned and stared tearfully out of the window. "I didn't want anyone ever to know, but I'll have to tell you; I owe you that. I . . . I'm married!"

In this case, of course, the "ROAD CLOSED" sign is the fact that Mary has a hubby somewhere; the sign may be *anything* which keeps our hero from going the short, direct route from desire to accomplishment.

Going back now to our map, we find ourselves delighted with the fact that our hero can't take the No-story Highway, and we begin to suspect that a story's in the offing. We guide our hero carefully; with our road-map before us, we know exactly what he should do.

He'll have to start all over again. As he drives back to town, he'll be thinking; he'll be thinking that he must find *some* way. He'll give us, by his reflections, considerable cast-back material which we want to put into the story at this point, now that we have the reader hooked, to put the reader in possession of the facts he should have, in order to understand, appreciate, and sympathize with, our hero's plight.

Back where he started (at A) our hero hits upon a new plan. There is a detour; it's longer, rougher, more hazardous, but it does get there. If, of course, he's willing to take the chance.

Being our hero, he is willing to take a chance. He is willing to take any chance to win this girl, to find his treasure, to get his revenge, win his freedom, or do whatever it is that started him out on this trip in the first place.

He starts on the detour, and between A and C is a good stretch of road in which to do some "planting." Perhaps some stranger along the road warns him he'd better take it easy, or he'll



find himself in the ditch.' Perhaps our hero observes, boiling over the distant horizon, ahead, blue-black clouds, with red fire throbbing in their midst. The detour road may wind through dark, solemn evergreens, in the shadow of which unseen dangers well might lurk, and whose tossing, needled boughs whisper weirdly in the rising wind. Certainly, the road should be rough, rutted, and surfaced with slippery mud, for, as you'll observe, the car skids off the road into a ditch at the point C, and the reader must believe that this could, and did, happen.

C is really our first obstacle. It is true that B was an obstacle, but the obstacle B merely served to conflict sufficiently with the motivation to give us a problem . . . a general problem, the general solution to which is, "take the detour." Once this is settled upon, the general direction of our story is settled, and C is the first obstacle in the path of the hero since the story really got under way.

Let me make sure I've made myself clear, because the point is interesting and important. The motivation, the desire, in our allegory, to go from A to I, isn't, in itself, the start of our story. The motivation must be opposed by a great big general obstacle, so that a major problem comes into being . . . the solution of which is really the story. The detour is the story; the motivation and the "ROAD CLOSED" sign are only props to make our hero take to the detour, where we can spin a yarn. Puzzle over that until you're sure you see what I'm driving at before going on; clear perception is essential to a complete conception of what follows.

Well, we are now at C again, and our hero is in the ditch. A watch makes its appearance at this point to remind you that, in most stories, this first mishap (or obstacle) will be used to build up suspense. Generally, we know our hero could succeed if he had all year, or all the rest of his lifetime, so we put a time limit on him (a la the I.Q. tests that used to be so popular) and thus add another element of interest to our yarn.

Our hero works desperately, to get out of the ditch. Spins his wheels, grinds deeper and deeper into the mud. The radiator steams; the engine reeks of hot oil and metal. Time passes . . . watch the clock! . . . but finally he gets on the road again.

Things go well for a time, but perhaps we should take this opportunity to tip the reader off, by means of a "plant," that all is not going to continue going well. We mention, slyly, that . . . well, let's say Jason has strained his steering gear. There is a "shimmy" in his front wheels. That makes the going still harder, but our hero presses on. There's time to be made up (probably) and he must get through.

Once again let me urge you to remember that this Detour Theory and the road-map which accompanies it are not to be taken literally; the whole thing is an allegory. You can write a love story, a weird story, a pseudo-scientific story, or an adventure story, on the same plan, for they all can be made to travel the same route.

The business of slipping off the road may be, in a love story, a misunderstanding between the hero and the girl's brother (who is trying to help the hero); in an adventure story, it might be the unfortunate meeting of the hero and the villain, whom he has hoped to avoid, or it might be merely some device laid in his path by the villain. All these obstacles may be "acts of God" or the direct result of the antagonist's plotting.

At D our "plant" blossoms. The shimmy has worked a hardship on the worn tires of our hero's car; there is a blowout. *Bang*, goes the tire, and *Bang!* goes our hero's hopes . . . but only for a minute. This man is made of hero-stuff; the fibre we can admire, and that *must* win.

Jason gets out the jack; finally finds a bit of rail to support it, and keep it from sinking into the mud under the weight of the car. The rim nuts are rusted, but he finally backs them off their stubborn threads. The spare goes on; our hero runs down the nuts, tosses the flat tire, wheel and all, into the car, to save time . . . because, warned by the watch-dial again, he knows time is flying. More suspense for the reader, of course!

On goes our hero. The clouds planted back between A and C are overhead, now, threatening. The hollow rumble of thunder reverberates. Lightning flashes. Jason drives grimly on at top speed, the car swaying and bumping. And then, at E, the floods descend.

The road quickly becomes a slippery, treacherous mire; Jason must slow down. The watch appears again to emphasize the danger of arriving too late.

Even at this slow speed, the car skids badly. Perhaps Jason should stop and wait . . . but that is impossible. He must take the chance; he *must!* (That's why I emphasized the necessity for a *strong* motivation; it must be strong enough to make it logical that the hero shall keep going in the face of all odds.)

The thunder continues to crash. The lightning continues to flash; perhaps, just to make things interesting, it hits close by, so our hero can catch a whiff of the ozone the bolt creates in passing. The rain keeps coming down in sheets that wash against the windshield, and make his little flying wiper impotent against their might. And the car skids more wildly every moment as Jason tries to make time.

At *F* he comes to a stream, brown and swollen by the cloudburst. The water is up under the flooring; it is piling up and dividing around the abutments. The whole structure threatens to be washed away any instant.

It is madness . . . it is suicide . . . it is hopeless. Yet after all, our hero is a hero, and he has a tremendous urge to drive him on. He grits his teeth and prays or swears or merely hopes, according to his nature. He drives the car out onto the collapsing structure.

He feels it sway; hears the groaning of its rending parts. He steps on the gas. Behind him a section goes downstream. Just as he gains the opposite bank, the whole thing goes out . . . but he is safe!

The storm begins to abate. He comes to a place where it has not rained. The road is smoother. Up, up, up creeps the hand on the speedometer. A watery shaft of sunshine shoots through the clouds; in a moment the sun wins clear . . . or, if you insist on the word and letter of our proposed opening, the moon sails clear from the clouds, and patches of stars appear. Day or night, it doesn't matter!

Everything is fine again; the sun is lighting up the landscape, and in the distance our hero sees the shining spires of the city, the goal of his desires. Faster and faster rolls the little car. Our hero breathes a long, quivering sigh of relief. It has been tough going, he's had some narrow escapes, victory has been almost snatched from his grasp, but after all, he has won!

The beautiful city of *I* draws closer, and our hero feasts his eyes upon the welcome sight. In just a few minutes . . .

But it doesn't turn out that way. Our hero has been so busy feasting his eyes that he hasn't noticed a soft spot in the road. He hits it at high speed, and skids; the car crashes into the tree *G*, and is completely demolished. Our hero is thrown from the car, and is badly shaken up, but is, in general, unhurt.

Let us once more leave our road map and discuss certain things which need discussing. First of all, let me emphasize the fact that the point *G* must be near the end, *very near the end*, of the story. The nearer the end, the "tighter" the ending, and the bigger the wallop we can pack into those closing paragraphs . . . which are the paragraphs, incidentally, which so often cause an editor either to nod or shake his head.

I'm dwelling at considerable length on this *G* section of our map because, I find, there is a strong tendency to omit it, especially on the part of new writers, with the result that the story's end is perfectly obvious from the time the last obstacle is overcome, and the whole wind-up therefore is flat, stale, and most unprofitable . . . particularly the latter!

Try putting a strong *G* element into the next three stories you write, and see for yourself how it strengthens them, and adds punch to your endings. Just when your protagonist has won out against all odds, snatch victory from him, unexpectedly. Your reader will gasp, and brighten up with interest, and wonder how *this* is going to pan out.

Going back to our road-map, we find our hero picking himself up and ruefully examining the smoking wreck of his car. The goal is in sight, but still, miles and a flowing river *H*, are between him and his destination. What to do; what to do?

I said that the point *G* must come very close to the end of the story, so it is quite obvious that whatever our hero does now, he must do quickly, and turn victory into defeat in rhumba time. Since this is what he does do, our ending will obviously be packed full of interest, instead of slowing down and finally stopping from sheer inertia.

In any one of many unexpected ways our hero can still save the day. He may pick up a bit of broken windshield, silver it with tinfoil taken from a pack of cigarettes, and, climbing the tree, heliograph his message to a colleague in *I*. This would require some careful "planting" back in the story, but imagine how he would thrill with victory when the faint flashes came back to him, OKaying the transmission in Continental code!

Or, if you prefer, Jason might observe that the villain's car is following, and feign death, throwing himself beside the wreck of the car, and remaining motionless . . . until the gloating villain bends over him. Then our hero will leap up, overcome the villain, jump into the villain's high-powered Lincoln, and whiz on to his rendezvous in record time.

Any device at all will suffice, just so it is convincing and dramatic, so we turn the trick quickly, unexpectedly, and still logically. Please understand that I am not particularly advocating what is known as the "trick" or "O. Henry" ending; the use of the element *G* in a story does not mean that a trick ending follows. It may, or it may not. The prime purpose of *G* is to put wallop in your story at a point where wallop is, usually, sadly lacking.

If there is sufficient interest in this "Detour Theory" of mine, I hope Editor Hawkins will invite me to put a magnifying glass on the section of the map from *G* to *I*, and go over with you, carefully, some of the more interesting problems involved in winding up a story. If this little article has proved helpful, say so, and I'll try to wangle another for you!

# ARE MANUSCRIPTS READ?

. . . By J. JULIUS FANTA



J. Julius Fanta

THE young writer who receives back manuscript after manuscript, with nothing more than polite rejection slips, cannot be blamed for reaching the conclusion—as he usually does—that stories submitted by mail are never read. I entertained this idea myself—until a visit to New York conclusively dispelled it.

When I turned to writing, I found that the rejection slips far outnumbered the more negotiable long narrow slips. The more of these carefully worded, stereotyped notes I accumulated, the more certain I became that my contributions had received no consideration whatever from the editors.

There seemed to be but one thing to do. I felt that in order to make my mark in the writing field, I must somehow make myself personally known to the editors. I gambled all that I could scrape together on a trip from my home in the Middle West to New York.

On arrival, armed with a list of addresses, I set out to beard the editors in their lairs.

Dwarfed in the spacious waiting rooms of the editorial offices, you first find yourself confronted by the information girl. She intercepts visitors at the private offices of the editors, who are hard to see, but not inaccessible. They are really the busiest of people, but seemingly never too busy to be interviewed.

Usually they come out to see you. Some may not appear for fifteen or twenty minutes, but when they do they are more than cordial. To my surprise, not a few of them recognized my name. I was a stranger to them only in person. They could tell me the nature of the material I had sent them. Imagine my astonishment when I discovered and rediscovered that those whom I had assumed had never seen my "stuff" were quite familiar with my work.

I visited more than thirty editorial offices. At none was I unwelcome. What I completely failed to hear was the expected: "What do you

want! . . . No! . . . Good bye and don't come back!" The editors were anything but the cold, hard-boiled, even eccentric men and women whom I had visioned mailing depressing notes on "Office of the Editor" stationery.

Editors can't see you right at the moment, as a rule, and perhaps there is a long wait. You try to be patient. You wonder why there aren't many more like you waiting there. But when they come they're enthusiastic and interested in your work. I would not take up their valuable time with something vague, so I came prepared with a definite idea in mind to discuss with them. All seemed most willing to give me an audience and as much of their time as I desired.

The idea I submitted did not appeal to some; others encouraged me to mail the article. Even in New York you mail manuscripts to the editors. The consideration I received gave me new encouragement. It was my pleasure to lunch and discuss phases of writing with two editors, although they had never published a word of mine, (perhaps never will).

My determination to see the editors, or their associates, in spite of all obstacles, was needless. Meekness is sufficient. Going to the New York editorial offices is only an expensive way of submitting manuscripts. Nothing is lost (but money), yet nothing's materially gained. Seeing the editors is not a short-cut to sales. Not that they're averse to making your acquaintance, but they prefer to see the material you want published. They're not particular how your manuscript reaches them, as long as they get it. Mailing saves time and money. Yes, they do buy from the mail.

I had to learn this for myself. Lesson Number One came from Mr. Morris of *Collier's*. To summarize it: A manuscript received through the mails stands as good a chance of acceptance as one personally submitted. What is most important is a good story, fiction or otherwise, not who wrote it or how it came. A good story needs no salesmanship. It sells itself.

Wherever I went, I was given the assurance that every manuscript is read. "We can't afford not to have them read," stated Gordon Brooks Fulcher, assistant supervising editor of Macfadden Publications.

Various other magazines expressed the same

(Continued on Page 14)

Mr. Fanta has been a newspaper man in Chicago and Milwaukee and is at present free-lancing, principally in the feature article field.

The Author &  
Journalist's

# Fiction Marketing Chart

Published  
Semi-Annually

OCTOBER, 1934

## LISTING PRIMARY AND SECONDARY MARKETS FOR VARIOUS TYPES OF FICTION

Length requirements and other details should be ascertained by referring to the Quarterly Handy Market List published in March, June, September and December issues. The Secondary Markets column does not indicate that all stories of type indicated for the primary group would be acceptable, but simply that there is some overlapping which suggests possibilities. In several cases the secondary markets are not in the open market for material, though falling under the classifications indicated, in others, they do not make payment for material.

### I—QUALITY GROUP

Stories of Distinction and High Literary Merit. Plot Subordinate to Character. Realistic, psychological, subtle, interpretative. Primary appeal to the intellect.

Primary or Probable Markets	Secondary or Possible Markets (including non-paying magazines)
American Mercury Atlantic Monthly Forum Harper's Scribner's Story	Frontier and Midland New Masses 1934: A Year Magazine Petty's Magazine Prairie Schooner Windsor Quarterly Golden Book Westminster Magazine General Popular Magazines Women's Magazines, group a Sophisticated Magazines

### II—GENERAL POPULAR MAGAZINES

Dramatic stories of Adventure, Achievement, Conflict, Romance, Humor, Social Problems. Plot and characters skillfully developed.

Primary	Secondary
American Canadian Magazine College Life Collier's Columbia Cosmopolitan Country Gentleman Elks Liberty MacLean's North American Review Redbook Saturday Evening Post	American Hebrew B'nai B'rith Country Home Gardens and Modern Homes How to Sell Jewish Forum Journal of the Outdoor Life Menorah Journal Opinion Overland Monthly Toronto Star Weekly Town Topics Action, Pulp-paper Magazines Women's and Household Magazines

### III—WOMEN'S AND HOUSEHOLD MAGAZINES

a—Love, domestic or social problems. Plot and characters skillfully developed. Crisp, modern style. Sophisticated on surface; "Love's Sweet Dream" at core.

Primary	Secondary
Canadian Home Journal Delineator Good Housekeeping Household Magazine Ladies' Home Journal McCall's Pictorial Review Vanity Fair Women's Home Companion	Harper's Bazaar Vogue Group b General popular magazines.

b—More restricted in theme and style. Unsophisticated, glamorous, emotional.

Primary	Secondary
Chatelaine Farmer's Wife Holland's Home Friend Home Magazine Woman's World	Bronzeman Family Circle Parents' Magazine Table Talk Groups a, c, and d. Farm Magazines Religious Magazines Love Story Group

c—Small town or rural appeal.

Primary	Secondary
American Cookery Family Herald and Weekly Star Gentlewoman Grit Home Friend National Home Monthly Ontario Farmer Successful Farming	Comfort Country Gentleman Country Home Good Stories Groups b and d Farm Magazines Religious Magazines

### IV—ACTION AND PULP-PAPER MAGAZINES— MALE INTEREST

Plot, vigorous physical action and drama essential.

a—Adventure and action of all types, Western, air, war, sea, detective, crime, sport, etc.

Primary	Secondary
Adventure Argosy Blue Book Complete Stories Danger Trail Doc Savage Magazine Five Novels Monthly Short Stories Thrilling Adventures Top Notch	General Popular Magazines Boys' Magazines Grit Star Novels

b—Detective, Crime, Mystery, Gangster Fiction.

Primary	Secondary
Alibi All Detective Black Book Black Mask Clues Complete Detective Novel Complete Stories Complete Underworld Novelettes Detective Fiction Weekly Detective Story Dime Detective Magazine Dime Mystery Book Gang World Mystery League Mystery Magazine Nick Carter Magazine Operator No. 5 Phantom Detective Popular Detective Real Detective Secret Agent "X" Shadow Magazine (Continued next column)	Group a General Magazines Women's Magazines American Detective (true) Best Detective Master Detective (true) Police Gazette Startling Detective Adventures (true) True Detective Mysteries (true)

#### Primary (Continued)

Short Stories  
Spicy Detective  
Spider  
Super Detective Stories  
Two-Books Detective  
Ten Detective Aces  
Terror Tales  
Thrilling Detective  
True Gang Life  
Underworld

c—Air, War and Air-War.

Primary	Secondary
Bill Barnes, Air Adventurer Daredevil Aces Dusty Ayers and His Battle Bird Flying Aces Foreign Service G-8 and His Battle Aces Lone Eagle Our Army Sky Birds Sky Fighters War Birds Wings	American Legion Monthly Stars and Stripes U. S. Air Services Boys' Magazines General Magazines

d—Western Fiction.

Primary	Secondary
Ace High Action Stories All-Western Big-Book Western Complete Western Book Cowboy Stories Dime Western Magazine Double Action Western Lariat Story Masked Rider Maverick New Western Pete Rice Magazine Popular Western Star Western (Continued next column)	Group a General Magazines Western Love-story Group Primary (Continued) Thrilling Western West Western Novel and Short Stories Western Roundup Western Story Western Trails Wild West Stories and Complete Novel Magazine Wild West Weekly

e—Scientific and Pseudo-scientific Fiction

Primary	Secondary
Argosy Astounding Stories Amazing Stories Wonder Stories Weird Tales	Fantasy Magazine Group a General Magazines

f—Miscellaneous (types indicated by title).

Primary	Secondary
All America Sports High-Seas Adventures Jack Dempsey's Fight Magazine Pirate Stories Railroad Stories Sport Story Turf & Sport Digest	Group a General Magazines



## V—LOVE STORY—PULP PAPER AND ALL FICTION

a—Romantic love, glamorous, emotional, melodramatic.	
Primary	Secondary
Ainslee's	Five Novels Monthly
All Story	Love Novels
Love Fiction Monthly	
Love Story	Confession Magazines
Serenade	Woman's Magazines
Sweetheart Stories	General Popular Magazines
Thrilling Love Magazine	
b—Love-stories with Western background.	
Ranch Romances	Male Interest Western and
Thrilling Ranch Stories	Adventure Magazines
Western Trails	Women's Magazines
Western Romances	

c—Love stories with motion picture background  
Greater Show World      Modern Screen Magazine  
New Movie Magazine  
General and Women's  
Magazines

## VI—SOPHISTICATED AND "SMART" MAGAZINES

Primary	Secondary
Chicagoan	Quality Group
Esquire	Women's Magazines
Formal	General Magazines
Gay Book	
Harper's Bazaar	Primary (Continued)
Mayfair	Town Tidings
Metropolis	Vanity Fair
New Yorker	Vogue

(Continued next column)

## VII—SEX AND RISQUE MAGAZINES

Primary	Secondary
Bedtime Stories	Confession magazines
Breezy Stories and Young's	College Life
Gay Parisienne	Esquire
La Paree Stories	Gay Book
Paris Gayety	
Paria Nights	—Primary (Continued)
Pep Stories	Spicy Detective
Police Gazette	Spicy Stories
Snappy Magazine	Tattle Tales
Spicy Adventure Stories	10 Story Book

(Continued next column)

### VIII—CONFESSION MAGAZINES

First-person stories usually dealing with romantic and sex problems.	
Primary	Secondary
Dream World	Rexall Magazine
Modern Romances	Psychology
Romantic Confessions	Sex Magazines
True Confessions	Love-Story Magazines
True Experiences	Women's Magazines
True Romances	General Magazines
True Story	

## IX—BUSINESS FICTION

Primary	Secondary
American Saturday Evening Post Specialty Salesman	How to Sell General Magazines

## X-TABLOID OR SHORT SHORT-STORIES

Stories under limits of 1000 to 1500 words, miscellaneous types.

Primary	Secondary
Adult Bible Class Monthly	Magazines of All Classes
American Cookery	
American Hebrew	
American Spectator	
Ballyhoo	
Bandwagon	
Better Homes & Gardens	
B'Nai Brith	Primary (Continued)
Christian Herald	Metropolis
Clover	Midwest, The
College Life	Miraculous Medal
Collegiate Digest	National Home Monthly
Collier's	New Masses
Comfort	New Yorker
Cosmopolitan	New Republic
D. A. C. News	Our Army
Drug Topics	Overland Monthly
Elks	Pennac
Esquire	Presbyterian Advance
Everyday Life	Psychology
Foreign Service	Redbook
Formal	Real Detective
Gay Book	Rotarian
Grit	Sentinel
Home Magazine	Ten Detective Aces
Household Magazine	10 Story Book
Jewish Forum	Top-Notch
Judge	Town Tidings
Kaleidograph	Union Signal
Liberty	United Feature Syndicate
Life	Vanity Fair

## XI—RELIGIOUS FICTION

Primary	Secondary
Adult Bible Class Monthly	General, Women's, and Quality Magazines
Ave Maria	
Canadian Messenger	
Catholic World	
Christian Herald	
Improvement Era	
Lookout	
Magnificat	
Messenger of the Sacred Heart	
Miraculous Medal	
Progress	
Queen's Work	
Sign, The	
Union Signal	
Unity	
Juveniles, religious type	

## XII—SUPERNATURAL AND WEIRD FICTION

Primary	Secondary
Weird Tales	Occult Digest
	Rosicrucian Magazine
	General Magazines

## JUVENILE FICTION MARKETING CHART

Consult Handy Market List for length requirements and other details. In general, short-story limits are 1000 to 4000 words for older classifications, 1000 to 2500 for junior ages, 300 to 1200 for tiny tots.

## GENERAL PUBLICATIONS

<p><b>OLDER AGE</b>          (Boy)          American Boy          American Newspaper Boy          Boys' Life          Open Road for Boys          (Girl)          American Girl          (Boy and Girl)          St. Nicholas</p>	<p><b>Jewels</b>          Little Folks, The          Our Little Folks          Picture Story Paper          Picture World          Shining Light          Stories          Storyland          Storytime          Story World          Sunshine          Wee Wisdom</p>
<p><b>YOUNGER AGE</b>          (Boy and Girl)          Childhood Magazine          Child Life          Play Mate          Tiny Tower</p>	<p><b>JUNIOR (9 to 12)</b>          (Boy and Girl)          Boys and Girls          Boys' and Girls' Comrade          Institute Leaflet          Junior Joys          Junior Life          Junior World (Phil.)          Junior World (St. Louis)          Luthern Boys and Girls          Olive Leaf          Playmate (Canada)          Sentinel          What To Do          Young Catholic Messenger</p>
<p><b>RELIGIOUS PUBLICATIONS</b></p>	
<p><b>TINY TOT (4 to 9)</b>          (Boy and Girl)          Child's Own          Dew Drops</p>	

**INTERMEDIATE (12 to 18)**

(Boy)

Ambassador  
Boys' Comrade  
Boy's Life  
Boys' World  
Canadian Boy  
Catholic Boy  
Haversack  
Pioneer  
Target  
Youth's World

(Girl)

Canadian Girl  
Girlhood Days  
Girls' Circle  
Girls' Companion  
Girls' World  
Mortar  
Queens' Gardens  
Torchbearer

(Boy and Girl)

Christian Youth  
Friend  
Young Canada  
Young Crusader  
Young Israel  
Young People (Illinois)  
Young Soldier & Crusader  
Youth's Comrade

**SENIOR AGE (16 on)**

(Boy and Girl)

Challenge (Canada)  
Challenge (Nashville)  
Classmate  
Epworth Herald  
Epworth Highroad  
Forward  
Front Rank  
Lutheran Young Folks  
Onward (Canada)  
Onward (Richmond)  
Sunday Companion  
Watchword  
Young People (Philadelphia)  
Young People's Friend  
Young People's Paper  
Young People's Weekly

## GENERAL PERIODICALS

(Using limited amount of juvenile material.)

Ave Maria  
Etude Music Magazine  
Grit  
The Instructor  
Women's, Farm, Educational,  
and Religious Magazines.

(Continued from Page 11)

assurance. Readers are instructed to take great pains in examining every manuscript. I was invited to peer for a moment into the reading room of a national weekly where many readers were conscientiously absorbing mailed material. I felt pretty small. Their concentration made them unaware of intrusion. They patiently read piles and piles of material. Never again will I assume that manuscripts come back unread.

The New York episode cost me nearly \$100 for hardly more than two weeks. Transportation, hotel rooms, meals—all count up. With-

out doubt I could have kept on free-lancing in my home town and accomplished just as much, if not more. Now that my editorial drive is over, I'm again waiting for the mailman.

Take my advice; when Uncle Sam discontinues his mail service, then and not before, is the time to try your luck in New York. Otherwise you'll fare just as well at home. As I have said, even in New York you learn to mail your material. Why? Because a mailed manuscript isn't kept waiting in stately reception rooms. It goes directly to the desk of the editor or his assistant.

## LITERARY MARKET TIPS

(Continued from Page 2)

*Weird Tales*, 840 N. Michigan Ave., Chicago, "is again in the market for serial stories, up to 60,000 words," writes Farnsworth Wright, editor. "We will consider pseudo-scientific stories only if they are essentially weird." This magazine, devoted to the type of fiction its title implies, pays 1 cent a word, on publication.

*Waldorf Astoria Magazine*, Martha Houston Publications, Inc., Waldorf Astoria Hotel, Park Ave., New York, is announced as a new weekly to be devoted to fact and fiction and edited by Letitia Chaffee. Material is welcomed, but rates and methods of payment are not at hand.

The Matz Unique Service, 523 Weiser St., Reading, Pa., a syndicate, has been the subject of many complaints from readers who submitted material. R. Stanley Matz, president, replying to our letter relative to these complaints, explains the delay in reporting on material in a manner that seems satisfactory, and adds: "We are hastening to reply to as many inquiries as we have received up to date, acknowledging their manuscripts and returning the ones that we are not interested in. We want to treat everybody fair and square, and are willing to help and encourage contributors." We suggest that readers who have not yet received reports address Mr. Matz personally.

Publication of market notes in our September issue, calling for material for *Brevities Weekly*, 381 Fourth Ave., New York, and for other projected publications of the New Broad Publishing Co., resulted in several letters from writers reporting unfavorably on former experiences with this publication in the matter of collection for material. Elliott E. Simpson, the editor, revived *Broadway Brevities* in 1929. It later became *Brevities Weekly*, and was suspended in September, 1933, now to be resumed. Until the company has demonstrated its intent to pay promptly for material, it is suggested that writers will do well not to allow it to become too deeply in debt to them.

*Danger Trail*, 149 Madison Ave., New York, which has been revived by Dell Publications under the editorship of C. W. Mowre, has on hand a large supply of adventure fiction. "I am buying only action Westerns in lengths of 10,000, 15,000, and 20,000 words," writes Mr. Mowre. "I would like to see some illustrated articles on the out-of-the-way places of the earth, true experiences in foreign locales, and anything that might come under the head of *Danger Trail*. These must, of course, have at least three or four clear photographs and should be between 3500 and 4000 words." Good rates are paid on acceptance.

*So You're Going to Be Married*, Bride House, Inc., 271 Madison Ave., New York, is announced as a magazine devoted to the interests of brides and grooms. Rates and methods of payment not at hand.

*Holland's*, "The Magazine of the South," Main and Second Streets, Dallas, Tex., sends this up-to-date statement of its requirements: Short-stories of romance, action, and character, preferably modern, 2000 to 6000 words. Ultrasophisticated and sex stories not wanted. Serials, 30,000 to 80,000 words, same requirements as short-stories. Verse—must be of high quality; very little used. Feature articles—must be on subjects of South-wide importance or on national subjects of specific interest to the South; on historical Southern characters or events, preferably little known but significant, or on timely subjects of family interest, mainly for women. Payment is at 1½ cents a word up, photos \$2 up, on acceptance. Manuscripts reported upon usually within two weeks.

*Sweetheart Stories*, 149 Madison Ave., New York, of the Dell group, lists the following three types of stories that it prefers: 1. Glamorous stories of young love, from the girl's viewpoint. 2. Stories of mystery and adventure in which the love theme is paramount. 3. Modern love stories with situations in which any vital, romantic girl of today might find herself, either innocently or through recklessness. Dangerous situations from which she emerges, through her own integrity, unscathed in virtue. Rates are from 1 to 1½ cents a word, on acceptance.

*The News*, 220 E. 42nd St., New York, pays \$25 each for daily "stories from real life." They should be interesting or exciting actual experiences. *The Boston Traveler*, Boston, which advertises for similar stories, seems to have an arrangement with *The News*, since stories submitted to the former are rejected by the latter. Address True Life Story Editor, either publication.

*Big Book Western*, 80 Lafayette St., New York, Roy de S. Horn, editor, writes: "I much prefer stories wherein the two sides are battling along the lines of economic livelihood as well as personal interest; the sort of story set around sheep and cattle wars, cowboy nester troubles, fights over water, grass, free range, and that sort of stuff. In other words, where the hero has to fight for the right to live and to carry on his business in a manner that will let him live." This magazine uses novels of 15,000 to 75,000 words. It is a companion to *New Western Magazine*, also devoted to Western novels, and *Two-Books Detective*. Rates are ¾ cent a word, on acceptance. Reprint rights are considered, but only on books that have not sold more than 5000 copies.

*Your Astrology Magazine*, 258 Broadway, New York, is a monthly edited by Marion Meyer Drew, and published by Zodiac Publications, Inc. It offers a market for articles on the practical and educational principles of astrology and cosmic law, not more than 4000 words in length. Serials should not exceed 35,000 words. Payment is announced at good rates on acceptance.

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*The American Review*, 218 Madison Ave., New York, uses articles on politics, economics, philosophy, education, and literature, written from the "traditionalist" viewpoint. It is edited by Seward Collins. Rates are 1 cent a word, on publication.

Max Kinney, 1608 Brookside Ave., Indianapolis, Ind., writes: "I am director of a group which will give new playwrights the recognition of a production, if work is worthy. Comedies, dramas, or comedy-dramas, on everyday problems of modern young people, offering a sane solution, are desired. Accepted plays are tested in public performances, then leased on small royalty to amateurs, schools, and community theatres. Payment is by royalty. Scene scenario, property list, stage diagram, description of characters, and all information is desired in advance of sending the complete manuscript. No reading fee is asked. I do, however, feel that it is necessary to ask writers to enclose 5 cents in stamps for reply, detailed statement, and advice, when writing me."

*Arts and Decoration*, formerly at 578 Madison Ave., is now published at 50 E. 42nd St., New York. It is devoted to articles on home furnishing, entertaining, and things that make living more gracious. Art work and photos desired. Payment is on acceptance at from 1 to 2 cents a word.

*The Literary Workshop*, 229 W. 28th St., New York, is a national intercollegiate literary magazine devoted exclusively to the writings of college students. A. A. Brown, of the staff, writes: "One need not be a candidate for a college degree to be eligible to write for the *Workshop*, but must be in attendance at some recognized college, and a single course is sufficient. The magazine publishes short-stories, poetry, feature articles, and reviews. Payment is made for all manuscripts upon publication. The sum, at present, is nominal. The editors emphasize their desire for material which shows that college students are aware of the world of which they will become an integral part. They open their pages to the student who has something to say and knows how to say it. There are no literary tabus. Editors are Edward A. Sand, Richard C. Sidon, and Herbert Little, Jr."

*Rangeland Love Stories*, 799 Broadway, New York, apparently is out of the picture. A New York correspondent reports that the office has been locked and that efforts to get in touch with W. M. Clayton, publisher, have been unavailing. Various writers report that payment for material published in months past has not been forthcoming.

*Sports Afield and Trails of the Northwoods*, 900 Phoenix Bldg., Minneapolis, Minn., edited by P. K. Whipple, is now in the market for "1500 to 2000-word stories of actual fishing or hunting trips, marked by plenty of action and accompanied by a good selection of photos." Rates paid are from 1 to 2 cents a word, on publication.

Noting the absence of reports on Fawcett Publications in our September listings of the time required for passing on manuscripts by various magazines (which omission was due solely to the fact that those who furnished us with information did not happen to mention magazines of this group), Douglas Lurton, managing editor writes: "Every one of our books has an excellent record for promptness as to decisions and payment. I know very definitely that we are right up in the top of the heap in this respect." From experience and the comments of many writers, we know that Mr. Lurton's claim is well founded. Fawcett magazines include *Modern Mechanix and Inventions*, *True Confessions*, *Startling Detective Adventures*, *Screen Book*, *Radioland*, and several others, all paying good rates on acceptance.

*Open Road for Boys*, formerly at 130 Newbury St., has moved to 729 Boylston St., Boston.

The Teck Publishing Co., formerly at 222 W. 39th St., has moved to 461 Eighth Ave., New York. Its magazines are *Wild West Stories* and *Complete Novel Magazine*, and *Amazing Stories*. The move also includes *Woman's World*, which is associated with the Teck Company.

*Doc Wizard's Lucky Systems*, 551 Fifth Ave., New York, edited by Ed Bodin, needs articles on the following subjects: Gambling systems used in the West; histories of famous gamblers; games played in distant places, not generally known; dramatic incidents associated with gambling, horse-racing, dog-racing, poker, roulette, etc.; records of famous Western horses that were exceptionally fast and what made them greater than the usual run of horse-flesh; pictures of famous gambling places in the West; any photos of interest to readers who follow various sports and types of play. Payment is on acceptance at newspaper rates.

Fiction House, Inc., 461 Eighth Ave., New York, is in the market at present for nothing but stories of the "Old West" and for war-air yarns. *Action Stories*, of this group, is now 100 per cent Western, as also is *Lariat Story*. The war-air yarns, of course, are used in *Wings*. Payment is at 1 cent a word up, on acceptance.

*Great Detective*, 151 Fifth Ave., New York, is apparently returning all submitted material and is no longer an open market, although discontinuance has not been officially announced.

*The Sportsman*, 8 Arlington St., Boston, is the official publication of the Masters of Foxhounds Association of America. Its editorial interests embrace the whole field of amateur sport, land, sea, and sky. Preferred length for articles is from 1500 to 2500 words. A query is preferred in advance of submitting manuscript. Richard Ely Danielson is president and editor; Daniel Rochiford, managing editor. Varying rates are paid on publication.

*Sunset*, 1045 Sansome St., San Francisco, buys material only from Western writers.

*The Ledger Syndicate*, Independence Square, Philadelphia, informs a contributor that it is not in the market for short-stories.

*Startling Detective Adventures*, (Fawcett) 29 S. 7th St., Minneapolis, Minn., buys convict and police cartoons suitable for "runover" spots, paying \$5 each for them, writes John J. Green, editor.

*Household Magazine*, 8th and Jackson Sts., Topeka, Kans., writes that it is somewhat overstocked but not out of the market for outstanding material.

*Mechanics and Handicraft*, 570 7th Ave., New York, according to the experience of a contributor, does not acknowledge the acceptance of material and sends a check after published matter has appeared on the stands.

*Astounding Stories*, 79 7th Ave., New York (Street & Smith), is reported to be in the market for good pseudo-scientific medical stories up to 6000 words, a surprise ending preferred. Rates are 1 cent a word on acceptance.

An A. & J. subscriber reports the strange experience of receiving a manuscript back from *Great Detective*, 151 Fifth Ave., New York, with a polite rejection slip. The mystery lies in the fact that the manuscript had been submitted eighteen months previously to *Nickel Western*, Chicago, and was given up for lost when that magazine "folded."

*The Independent Woman*, 1819 Broadway, New York, informs a contributor that it is no longer in the market for humorous essays.

*Star Novels* and *Love Novels*, Doubleday Doran magazines, Garden City, N. Y., are reported to be out of the market for material.



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 2 Serials sold to magazines, totaling 37,000 words  
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Of these, 1 novel, 1 serial, and 5 articles were written by clients in response to special and definite orders we secured. Four novels, 8 novelettes and 10 short stories were sold on special editorial requests for material the authors would not have received working alone. And two of the novels sold to publishers were first novels, eight of the magazine sales, first sales for beginners. Get in on these sales! Send me your manuscripts today, or if you have none ready, write for my circular and copy of my October market letter.

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King Features Syndicate, 325 E. 45th St., New York, informs contributors: "We are now syndicating exclusively the daily short-stories produced by the staff of the *New York Evening Journal*."

*American Newspaper Boy*, 416 N. Marshall St., Winston-Salem, N. C., is defended on the score of promptness by a contributor, who writes: "I noticed an item in the A. & J. implying that this magazine is slow of payment. I have an objection to letting that stand unqualified." He lists eight editorials and articles accepted and paid for promptly, giving dates.

*Serenade*, 55 Fifth Ave., New York, of the Tower group, edited by Ruth Raphael, in addition to short-stories up to 5000 words, of love interest, uses novellettes of 10,000 to 12,000 words. Good rates are paid on acceptance.

*American School Board Journal*, 407 E. Michigan St., Milwaukee, is interested in articles on school administrative problems, 500 to 4000 words in length, and in photos of children in school activities and new schools. William C. Bruce is editor. Rates paid are from 1/4 to 1/2 cent per word, on publication.

*The Home Magazine*, 55 Fifth Ave., New York, edited by Dorothy Fleming, in addition to domestic and love short-stories of 3000 to 5000 words, and short shorts, uses serials of 40,000 words. Payment is at good rates, on acceptance.

*New Movie Magazine*, 55 Fifth Ave., New York, of the Tower group, is now edited by Frank McNelis, succeeding Hugh Weir.

*Community Welfare Magazine*, South Whitley, Ind., announced for publication in May, by George F. Peabody, informs a contributor that publication has been considerably delayed, owing to reorganization of the association planning to sponsor it.

*Practical Educator*, Taylorville, Ill., has been succeeded by *Reading and the School Library*, "a magazine of service in the selection and use of school and library books," and the address is now 56 E. 13th St., Chicago.

*Vespers*, 966 E. 25th St., Paterson, N. J., edited by Henry Picola, invites verse contributions, also drawings to accompany them, but pays only in prizes. In the award of prizes, according to the editor, "subscribers are given preference."

*The Greenwich Village News*, now at 22 Cornelia St., New York, writes: "The only material we can use is descriptive articles and news items on artists', writers', and craftsmen's 'colonies'. Our rate of pay is low." C. Grand Pierre is editor.

*Characters*, Branciforte Drive, Box 624, Santa Cruz, Calif., desires manuscripts with fictional characters of the sort that will be remembered, up to 9000 words; also plays and poems. No payment is made. Paul Pfeiffer is editor.

*Mosaic*, 298 Broadway, New York, is a newcomer among experimental or "little" magazines, edited by Sigmund Koch and Alvin Schwartz. "We are a revolutionary magazine in the sense that any intelligently edited magazine must, under existing conditions, be a revolutionary one; we do not, however, affiliate ourselves with any literary or political front," writes Mr. Koch. Articles on literary criticism, proletarian and experimental short-stories, and poetry, are used, but there is no payment for contributions.

*The Instructor*, 514 Cutler Bldg., Rochester, N. Y., writes: "We prefer to have our contributions come from teachers, owing to the fact that our magazine deals with the type of material that is worked out in the schoolroom."

*Psychology*, 1450 Broadway, New York, has failed to pay for material published in 1933. Miss Eldora Field, editor, informs writers that accounts will be taken care of "as soon as possible."

The magazine first announced for publication as *Sea Stories* will be entitled *High-Seas Adventures*, and this magazine, as well as its companion magazine, *Pirate-Stories*, will be published under the banner of Adventure Publications, Inc., at 101 Hudson St., New York. M. H. Jacobson, managing editor, states that length limits for both magazines will be 4000 to 7000 words for short-stories, up to 7000 words for feature articles, and up to 70,000 words for book-length novels. For *High-Seas Adventures* stories of action on the seas, stories of whaling ships, submarines, battleships, traders, are desired. They should be fast-moving; some romance is permitted. Articles should deal with sea activities or heroes. For *Pirate Stories*, yarns are desired dealing with any kind of piracy, modern or not, on sea or in the air, including smugglers. Blood-and-thunder action is the keynote. Some romance permitted. Articles should deal with famous pirates or pirate activities. Neither magazine cares for boy heroes nor for first-person stories. Some fillers and news items will be used. Fair rates are announced, payable on acceptance.

Manuscripts intended for the new Author's Corner in *Super-Detective Stories* should be addressed as follows: "Frank Gruber, editor, New Author's Corner, *Super-Detective Stories*, 125 E. 46th St., New York." Frank Armer, editor, in sending this note, explains that there has been a great deal of confusion owing to the tremendous number of these manuscripts which come in addressed to the editor of the magazine. "They become confused with the regular editorial material that comes in and do not get the special consideration which the New Author's Corner gives such manuscripts." As previously announced, \$20 each is paid on acceptance for stories selected for this special department.

*The Midwest*, Room 1201, 1 N. LaSalle St., Chicago, is a new monthly literary newspaper and book review. George E. Hoffman, editor, writes: "We are in the market for articles, stories, and poetry of high literary merit. The rate is 1/2 cent a word and we pay on publication."

Magazines reported by contributors as especially slow in passing upon submitted material:

*Complete Detective Novel*. 90 days, no report.

*Masked Rider*. 97 days, no report.

*Underworld*. Better part of a year.

*Western Roundup*. 87 days, no report.

*Wild West Stories* & *Complete Novel*. 72 days, 160 days, 98 days, no report.

*Double Action Western*. 2 months, no report.

*Love Fiction Monthly*. (Two stories) 2 months.

*Christian Youth*. 2 years, no report; no answer to inquiries.

*Great Detective*. Several complaints of long delay and no reports or answers to letters.

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## I SOLD \$10,000 WORTH

of my own writings (1927-34) simply as side-line to my editing work . . . Published books for 12 years . . . Edited three national magazines . . . Have read, revised, "ghosted" and corrected hundreds of scripts . . . Don't you think I could help you?

Reading-Report without charge.

**STEPHEN G. CLOW**

Leona Studios, 335 West 57, N. Y. City



Good Housekeeping Studio, of *Good Housekeeping Magazine*, 57th St. and Eighth Ave., New York, N. Y., supports the administration by offering \$1000 in cash prizes in a remodelling contest. A prize of \$500 and a gold medal is offered for the best remodeled exterior, and the same for the best interior from each of the forty-eight states. Amateurs, builders, architects—all are eligible. The cost of alteration to a house is not to exceed \$5000 and to a room \$700. There is no minimum cost. Photographs of actual work must be submitted. Drawings cannot be considered. Work must be begun and completed between January 1, 1933, and June 30, 1935. An architect submitting material must give the owner's name and address. The prizes will go to the person whose name appears as entrant, whether owner or architect.

*Successful Farming*, Meredith Publishing Company, Des Moines, Iowa, makes the following announcement in its "All Around the Farm" page: "For useful suggestions from readers, we pay \$2 each. Perhaps you have some device for lightening farm and home work which you would like to suggest. We want full details but you must be brief. Unused suggestions not returned; those used will be paid for promptly."

The John Simon Guggenheim Memorial Foundation, established by former U. S. Senator and Mrs. Simon Guggenheim as a memorial to a son, offers a limited number of fellowships, in any field of knowledge and for creative work in any of the fine arts, including music. Heretofore the Fellowships have been granted only for work abroad; but for 1935-36, in exceptional cases, a limited number may be granted for work in the United States. The Fellowships will be awarded by the trustees upon nominations made by a committee of selection. The Foundation plans to maintain from forty to sixty fellows. The fellowships are intended for men and women of high intellectual and personal qualifications who have already demonstrated unusual capacity for productive scholarship or unusual creative ability in the fine arts. Age limit, normally between 25 and 40, but in exceptional cases may be over 40. The stipend in the normal case is not to exceed \$2000 for a year of twelve months. Applications for Fellowships must be made in writing on or before November 1, 1934, by the candidates themselves, in a prescribed form, addressed to Henry Allen Moe, Secretary, John Simon Guggenheim Memorial Foundation, 551 Fifth Ave., New York City. Application forms will be mailed by the secretary upon request.

The Rosicrucian Fellowship, Oceanside, Calif., offers a first prize of \$50, second of \$25, third of \$15, and two of \$5, for best manuscripts on metaphysical subjects, to be published in *The Rosicrucian Magazine*. Articles may deal with Rosicrucianism, philosophy, mysticism, occultism; science, religion, and art from the metaphysical standpoint; stories and personal experiences illustrating these topics; articles on astrology, healing, and diet; children's stories. "Articles on mediumship, crystal gazing, or other negative forms of psychic development are not acceptable." Manuscripts must contain not less than 2500 words. Write "Manuscript Competition" at top of first page, with name and address. More than one manuscript may be submitted by the same writer. Closing date, December 20, 1934.

*Field & Stream*, 578 Madison Ave., New York, offers 36 prizes, \$5 to \$100, in its annual "Narrowest Escape From Death" contest. True stories of 1500 to 2500 words recounting narrow escapes from death while hunting, fishing, camping, or exploring, are eligible. On the last page of manuscript must be a signed statement by the author to the effect that the story is true in detail, and releasing it to *Field & Stream*. Closing date, November 15, 1934.

Grenville Kleiser, 1 W. 72nd St., New York, offers a prize of \$25 for the best list of 25 significant sentences chosen from books and periodicals. By "significant" is meant "expressive, literary, felicitous, weighty, or impressive." No sentence should exceed 12 words. Lists must be typewritten. Closing date, January 1, 1935.

*True Story Magazine*, 1926 Broadway, New York, has announced another of its true-story prize contests, offering this time seven prizes, ranging from \$2500 to \$500. Full details appear in the magazine, or will be sent to inquirers. The current contest closes October 31, 1934.

*Wings*, a Quarterly of Verse, 930 Ogden Ave., New York, announces a prize of \$25 for the best poem dealing with "some phase of the dilemma of modern civilization." Poems should not be over 50 lines in length; may be written in any form except free verse. No manuscripts returned. Closing date, January 1, 1935. Address the Contest Editor.

## GREETING CARD DEPARTMENT

BY DORIS WILDER

The Buzza Company, Craftacres, Minneapolis, is a difficult market to make, but one which is worth while. Sentiments for every season and occasion are used, and these may be in prose or in verse, and general or special in character. J. D. Westley, editor, specifies that expression must not be "mushy" nor rhyming forced. A real idea conversationally phrased seems to be what is wanted. Decisions of this firm have been considerably speeded up, but it does not report as promptly as some other companies do, presumably because final selections are made by a "planning board." 50 cents a line.

M. H. Fuld of Julius Pollak & Sons, Inc., 141-155 E. 25th St., New York, writes: "We are still open for Birthday, Christmas, Convalescent and Birthday Relations." Christmas verses for this firm should be of general application, such as could appropriately be sent to any one of a mixed list of persons of varying ages, occupations, and degrees of intimacy. Warmth, sincerity, and simplicity are requisite. Triteness of thought and expression should be avoided, but verses, while "original," should not be bizarre. Both prose and verse are acceptable, also novelties. 50 cents a line.

Jessie H. McNicol, 18 Huntington Ave., Boston, publishes the Copley Craft Cards. She invites submission of material for any season or occasion at any time, but will not buy sentiments of mediocre quality. "Christmas and Birthday greetings," she once wrote, "should be friendly—almost sentimental. They should really say something, not be just descriptive." A bit of formality often is pleasing to Miss McNicol, as her line includes some cards intended for older people, or people in dignified positions (doctors, ministers, etc.). Stiltedness should be avoided. Simplicity is the keynote of the verses she buys for gift cards (general, bridal shower, baby and wedding), and, of course, verses for these should contain the fewest possible words in short lines, as cards for enclosure in packages must be small. "We do need funny birthdays, but not for cut-outs," Miss McNicol answered an inquiry. Humor for this market must not be rowdy or risqué. 50 cents a line. Most recent word from Miss McNicol was: "We do need some Christmas things."

Material for any season or occasion may prove acceptable to Buzza-Cardozo, 2503 W. 7th St., Los Angeles. Sentiments may be in prose, or in 2, 4, 6 or 8-line verse, and serious or humorous in character. Comics and novelties may sell here. Ralph N. Cardozo signs correspondence. 50 cents a line.



At last information, C. B. Lovewell of The McKenzie Engraving Co., 1010 Commonwealth Ave., Boston, was interested in purchasing Christmas material of general appeal, and sentiments for birthdays and other everyday occasions. The McKenzie company publishes The Boston Line of Greeting Cards. 25 cents a line.

"We will not be in the market until after November 15th," advises The Rose Company (H. M. Rose, Jr.), 24th and Bainbridge Sts., Philadelphia. This company publishes both seasonal and everyday cards. 25 cents a line.

October 10 is the date when Donald D. Simonds, editor of the George C. Whitney Co., 67 Union St., Worcester, Mass., again will be ready to buy greetings. This company specializes in sentiments for Christmas, Valentine's Day, and the more popular every-day occasions, and also uses a few ideas for Easter (mostly juvenile). "Try us out along novelty lines, but steer clear of the common stuff that has been done to death," says Mr. Simonds, who, by the way, is kind enough to pencil an occasional criticism on a reject, or to explain why a verse has been accepted. 50 cents a line.

White & Wyckoff Mfg. Co., Holyoke, Mass., buys Christmas, Birthday and Convalescence material. Humor is favored by W. H. Wheeler—sentiments "not excruciatingly funny, but simply with a clever little twist or play on words without getting right down to actual puns." Greetings should be of general rather than specific appeal. 50 cents a line.

"I'm enclosing a list of titles for which we need verses just now," writes Mary E. Johnson of Hall Bros. Inc., Grand Avenue and Walnut at 26th, Kansas City, Mo. *Christmas*: Friendly; For Anyone; Semi-formal; Sacred; Juvenile; Teacher; Money enclosure (comic and novelty and formal); Gift; Comic; Baby's First Christmas; Someone Dear; Someone I Love; Sweetheart; Our House to Your House; You Folks; Some Mighty Fine Folks; You and Your Loved Ones; Neighborly; To Whole Family; From Whole Family; From All of Us; Our Christmas Wish; From One Couple to Another; New Friend; Seldom See; Why Not Write; Sorry I Haven't Written; In Appreciation; Sympathy; Birthday; German, French, Norwegian; Mother, Mom, Our Mother, Juvenile Mother; Father, Dad, Our Dad, Juvenile Daddy; Mother and Father, Mother and Dad; Sister; Brother; Daughter; Son; Wife (serious and comic); Husband (serious and comic) Aunt, Juvenile Auntie; Uncle, Juvenile Uncle; Aunt and Uncle; Grandmother, Grandfather, Grandmother and Grandfather; Juvenile Grandma; Pal, Chum, Girl Friend, Boy Friend; From Both of Us; Fals at Home; Your First Christmas Together; Pastor, Priest, Nun; To You Indoors; Doctor; Nurse; Boss, Employer; Niece, Nephew; Cousin; Like a Mother; Mother's Friend; Sweetheart's Mother. *Thanksgiving*: General; Comic; One I Love; German, French; Belated; Uncertain; Shut In; Juvenile; Mother (serious and comic); Father, Dad; Daughter; Son; Sister; Brother; Wife (serious and comic); Niece, Nephew; Grandmother, Grandfather; Sweetheart; Girl Friend, Boy Friend; Aunt; Uncle; From All of Us; Our Birthday; Pal. *Bon Voyage*: General, Trip. *New Address*. *Convalescent*: General; Comic; Absent Member; Operation; Juvenile; From All of Us. *Sympathy*: General; Our Sympathy; In Memory. *Wedding Congratulations*: General. *Anniversaries*: General; Golden; Silver; Mother and Father. *Thank You*: General; For Greeting; Flowers; To You All; While Ill; Hospitality. *Baby Congratulations*." 50 cents a line.

Metropolitan Lithograph & Publishing Co., 167 Bow St., Everett, Mass., "entertains greeting card material of every kind at any time," writes the editor, Fred P. Luetters. "Only the highest type of verse

material is acceptable. We cannot consider anything that is worth less than 50 cents a line in the author's estimation. During October we will still be buying Christmas and New Year material, and beginning about December we will be interested in Everyday material at 50 cents a line and up. Our stock is quite comprehensive at the present time and in adding to it, for the sake of keeping life in the line, we are taking on no mediocre things, selecting only that which is outstanding."

C. R. Swan, editor of Quality Art Novelty Co., Everready Bldg., Thompson Ave. and Manley St., Long Island City, N. Y., answers the query, "What are you buying at this time?" as follows: "Christmas and New Year. Just a very few—mostly Relatives and Sweetheart." 25 cents a line.

Rust Craft Publishers, Inc., 1000 Washington St., Boston, at the present time are working on material for Valentine's Day, Easter, Graduation, St. Patrick's Day, Mother's Day and Father's Day, according to a letter recently sent to regular contributors by Fred W. Rust, president. Mr. Rust stated: "We are particularly interested in the following material: *Humorous Valentines*: These must be of a more or less general nature. Short phrases are sometimes even better than verses. The most difficult material to secure is material that anyone can send to anyone else without offense. *Humorous St. Patrick's Day Verses*: These verses must not be offensive to the Irish. *Humorous Graduation*. *Humorous Father's Day*: Dad always appreciates something that isn't too sentimental." Rust Craft pays 50 cents a line.

Other firms presumably in the market at this time are: Japanese Wood Novelty Co., 109 Summer St., Providence, R. I.; Norcross, 224 Madison Ave., New York, N. Y.; R. R. Heywood Co., 263 Ninth Ave., New York, N. Y.; and Gibson Art Co., 233-241 W. 4th St., Cincinnati, O.

## CANADIAN MARKET NOTES

*Canadian Churchman Limited*, being The National Church of England Weekly, 416, Continental Life Building, 371, Bay Street, Toronto, Canada, states, through Assistant Editor C. E. McIntyre, that its editorial requirements are practically covered by writers of special departments. Material, however, dealing with a moot question in a new and arresting manner, i. e., on cleaner movies, the Catacombs, or indigenous churches in the Orient, worthily written, is considered.

*The Canadian Messenger*, 160, Wellesley Crescent, Toronto, Canada, is the official organ of the League of the Sacred Heart for Canada, and is edited by Rev. Father J. I. Bergin. Short-stories of wholesome Catholic atmosphere, preferably with Canadian setting, are used, up to about 3000 words. These should contain useful and constructive ideas, and be definitely not of the love type. A little good verse is used. Payment is on acceptance at about 1/2 cent a word.

*Canadian Countryman*, 198, Richmond Street West, Toronto, Canada, edited by Daniel McKee, uses short-stories of love and adventure, up to 5000 words, of the clean and wholesome kind likely to appeal to a rural reader class. Canadian slant preferred, but no objection to stories by U. S. writers. No contributed articles. It pays on the 15th of month following publication at about 1/2 cent a word.

*The Ontario Farmer*, 73 Richmond Street, W., Toronto, Canada, is a publication of the Consolidated Press, edited by W. Dawson. It considers short fiction of rural appeal, preferably not more than 2500 words, and items of interest for the farm woman. Articles of general appeal are used, the majority of these being staff written, owing to difficulty in obtaining suitable material. Humour is welcome. Payment, on acceptance, varies.

*Canadian Geographical Journal*, Victoria Building, Ottawa, Canada, is edited by Lawrence J. Burpee and dedicated to the interpretation, in authentic, popular form, with extensive illustration, of geography in its widest sense—social, economic, historic, physical—first of Canada, then of the rest of the British Empire, and other parts of the world in which Canada has special interest. No poetry, no fiction. The type of article preferred is that which deals intimately with a definitely limited subject on which the writer has special, full and accurate information, rather than the kind which tries to skim wide territory or deal in generalities. The article packed with well-condensed facts in simple language always has an advantage. Anything which savors of "publicity," "propaganda," "boosting," "undue superlatives," sectional interests or bias of any sort, is undesirable. The formal rather than the conversational or anecdotal type of writing is preferred. Articles, generally, should be between 2500 and 3000 words. Roughly, the amount of illustration should equal or exceed the amount of text (approximately 800 words to a page). Minimum rates are  $\frac{3}{4}$  cent a word, to include illustrations, unless by special arrangement. Payment is made on publication except where articles are bought for use at a distant date. Topical or seasonal contributions should allow for the bulk of the magazine going to press seven weeks ahead of beginning of month of issue. Decis-

ions are made within two weeks of receipt so far as possible. Size or shape of prints is immaterial, except that panoramic photographs in which length is three or more times greater than depth cannot be used. The human element is particularly desired. Lines to go beneath photographs or other illustrations should contain 50 to 100 words apiece and be as detailedly descriptive as possible. In submitting photographic prints or old drawings or documents which are not clear, the contributor should say whether original negatives are to be had, or if original drawings or documents are available for rephotographing. There is only limited scope for reproduction in color of paintings or other colored art work and not much more for translation of coloured illustrations into black-and-white.

*Canadian Baptist*, 223, Church Street, Toronto, Canada, a weekly, edited by L. F. Kipp, reports that all of its contributed matter is supplied without cost.

*The Canadian Bookman*, 516, Yonge Street, Toronto, Canada, is a weekly, edited by Findlay Weaver. Critical, historical or biographical articles from 500 to 3000 words may be used, if suggestive of Canadian literature and having a distinct Canadian topicality. Some verse is used. Payment on publication is small, a good deal of material being used without payment.

## Trade, Technical and Class Journal Department

JOHN T. BARTLETT, EDITOR

### AN UNFAIR TRADE PRACTICE

**B**ASICALLY responsible for the numerous complaints against *Drug Topics*, *Food Field Reporter*, and *Drug Trade Weekly*, tabloid business papers edited by Dan Rennick, is a direct-mail advertising system for inducing free-lances to submit material. Through writers' magazines and in other ways, Rennick has obtained the names of writers in small and large cities throughout the country. He circularizes these (as many as 175 or 200) with high-powered mimeographed bulletins, with the result that there floods into the *Topics* editorial offices a quantity of news material far out of line with needs. The tremendous waste is borne by writers.

The *Topics* staff selects the most interesting and important news, then cuts, in Rennick's own words, to the "very, very bone," so that stories are often reduced to 50 words or less. To obtain the story, the correspondent may have had leg work requiring as much as two hours. He is paid 50 cents. In addition, there are many stories which are not used at all.

It is impossible for correspondents to protect themselves with queries, since Rennick refuses to answer their letters except in his bulletins, and then only as he chooses, an incredible policy.

The purpose of this high-pressure system is to maintain very intensive news coverage at very low cost. It is a clever method of exploiting writers. THE AUTHOR & JOURNALIST considers it a grossly unfair trade practice.

An editor so basically unfair in his general system is likely to be impatient in handling complaints. Rennick is arrogant and arbitrary. Read his comment, then ours, on the *Drug Topics* complaints reported in the AUTHOR & JOURNALIST. The complaint is first quoted, then, in boldface, the Rennick reply.

"The magazine asked for a photo to illustrate a 1500-word article, then published 75 words of the text and the ordered photo (cost \$3) and paid \$3.75."

We can duplicate this illustration by several others that have come to our attention. The point is, did we ask for the 1500-word article in the beginning, or did we not ask for the 1500-word article?

"No report was made on a Mothers' Day story submitted early in March. Later, what seemed to be the author's story was published with a photograph. When no payment came, complaint was made and writer was informed that the published material had come from another correspondent. The original material submitted in March was not returned, nor was any explanation of such omission made. We do not insinuate that, assuming use of the second correspondent's material to be correct, *Drug Topics* held the first story so that it could not be sold to a competing magazine."

As the Author & Journalist presents this situation, it does seem as though *Drug Topics* is playing fast and loose. Perhaps this particular case (of which we don't have any immediate knowledge) is typical of the Halloween story which we have cited earlier. The Mothers' Day piece was sent in to us after Mothers' Day and it would have been silly for us to print such a story. So we held on to it until the time for Mothers' Day again came around. Wouldn't you have done the same if you were in our position?

"*Drug Topics* on occasions pays \$1.50 for a snapshot and brief statement of a local druggist. The *Drug Topics* office lost the photo for one such statement, asked for a duplicate; the reporter visited the druggist three times in an effort to obtain a duplicate, was unsuccessful. *Drug Topics* is still demanding a photograph—all for the sum of \$1.50, if, as, when, and how!"

We have checked this situation and we find it is true, although the photograph was subsequently discovered and the correspondent was notified. Strangely enough, we have sent out 250 such assignments on this particular subject

since the first of the year, and this is the first complaint we have had of its kind.

Does Rennick have so many complaints that it is impossible for him to identify those reported by THE AUTHOR & JOURNALIST? The 1500-word article was submitted before *Drug Topics* changed to the tabloid style, and while it was soliciting long material. If the case were otherwise, his attitude is still indefensible. His reply to the Mothers' Day complaint indicates he did not even read THE AUTHOR & JOURNALIST statement carefully. He offers no explanation of failure to return the material.

The correspondent making the third complaint, concerning the photograph, informs THE AUTHOR & JOURNALIST that he will swear to an affidavit that he has never been notified the photograph was found, as Rennick claims, nor has he been compensated.

In two bulletins to "re-sell" correspondents, replying to the August AUTHOR & JOURNALIST editorial, Rennick declared his wish to help writers make more money, and cleverly capitalized the occasion to urge them to work harder for him. Not too deeply committing himself, he talked of doing something about exclusive appointments.

If he really wishes to help correspondents make more money, he should do these things: (1) increase his word rate, which, instead of 1 cent, should be at least 2 cents under his "system." (2) Cut the number of news correspondents by 75%, and make them all exclusive, protected in their territories. (3) Give his correspondents the advantage of the query system, and supplement general mimeographed assignments with direct individual assignments. (4) Observe editorial ethics in handling miscellaneous material submitted by free-lances.

Until the Topics papers make most, or all, of these changes, THE AUTHOR & JOURNALIST advises free-lance writers to steer clear of them. Devoting the same effort to other trade publications, writers can earn two to five times as much, even more, depending on individual ability.

#### LITERARY MARKET TIPS In the Trade, Technical and Class Journal Field

*Creative Design*, 50 E. 42nd St., New York, is a new quarterly published by the Arts & Decoration Publishing Co. It is designed for members of the home-furnishing trade, but takes practically no outside articles.

*Wines & Spirits Merchandising*, 125 E. 46th St., New York, formerly a tabloid, appeared in August as a standard magazine, with colorful cover and well illustrated articles. A survey showed a demand for business-getting ideas, for more material on window displays, for articles showing how other package liquor dealers conducted their business successfully, and for more pictures. L. E. Murray is editor and publisher.

*Beach and Pool*, formerly at 114 E. 32nd St., New York, is now located at 404 Fourth Ave.

*The Outfitter of Eating and Drinking Places*, 1900 Prairie Ave., Chicago, reports promptly on submitted manuscripts, and pays on publication. Its circulation is among concerns furnishing supplies to hotels, taverns, clubs, etc.

*Brewery Age* has been wrongly listed as at New York. Its correct address is 43 E. Ohio St., Chicago.

*Sporting Goods Journal*, 400 W. Madison St., Chicago, is undergoing changes in editorial policy, and accepting no material for the time being. Ames A. Castle is editor.

*Meat*, 205 W. Wacker Drive, Chicago, the new publication of the meat packing business, pays 1 cent a word, on publication, for articles showing how meat packers can make a bigger net profit. Preferred word length is 1000, 1500, or 2000 words. Curran De Bruler, managing editor, suggests that all writers send outlines of proposed articles before taking the trouble to write them up in full.

*American Druggist*, 57th St. at 8th Ave., New York, is in the market for short, clever merchandising ideas, especially those concerning the toilet requisites trade. Howard Stephenson, for the past two years managing editor, is now editor. A prompt report is made on all submitted manuscripts.

*Plumbing and Heating Trade Journal*, 515 Madison Ave., New York, is interested in all news of legitimate plumbing and heating contractors and wholesalers who are tying in with the national modernization and repair program which the Federal Housing Administration has instituted under the loan insurance provisions of the National Housing Act.

*American Motorist*, Pennsylvania Ave. at 17th St., Washington, D. C., is now being edited by F. Kay Buschman, who takes the place of Verva I. Hainer. *A.A.A. Travel*, same address, is likewise under the control of Editor Buschman.

*Automatic World*, 120 St. Louis Ave., Fort Worth, Texas, recently paid up a long past due account. Tom Murray, editor, stated that they were "paying as they go" now, and could use a certain amount of material from various sections of the country.

*Gems and Gemology*, 3511 W. Sixth St., Los Angeles, R. Shipley, Jr., editor, reports that it has been found necessary to publish only material produced by its own staff. Contributions are, therefore, no longer considered.

*Electrical World*, 330 W. 42nd St., New York, which has been issued as a weekly, became a fortnightly with its September 1st issue.

*Men's Furnishings Buyer*, 468 4th Ave., New York, a monthly edited by Wm. C. Segal, and circulating among buyers of men's clothing, is not in the market for material.

*Paper Demonstrator*, 840 N. Michigan Ave., Chicago, does not use outside contributions, we are informed by H. J. Tyler, editor.

*Painter and Decorator*, Lafayette, Ind., reports it is not in the market for contributions. Clarence E. Surik is editor.

*Inland Topics*, 3209 Palmolive Bldg., Chicago, is a new general monthly magazine for the middle west, an outgrowth and expansion of *Tower Town Topics*. Bernice Challenger Bost is publisher.

*Chemicals*, 114 E. 32nd St., New York, has suspended publication.

*Furniture Record and Journal*, 200 N. Division Ave., Grand Rapids, Mich., is no longer interested in short items, but desires full-length feature articles on important phases of furniture merchandising, well illustrated, according to R. G. Mackenzie, associate editor. This publication is far in arrears to contributors.

*Photo Miniature*, 70 Fifth Ave., New York, reports that it is in need of no additional material at this time. John A. Tennant is editor.

*Chain Store Management*, 18 E. 41st St., New York, Glenn C. Compton, editor, is not accepting contributions for the present.

Edward P. Warner, editor of *Aviation*, 330 W. 42nd St., New York, is on leave of absence until January, 1935.



# WHY THE AUTHOR & JOURNALIST OFFERS CRITICISM SERVICE

**Q**UERIES a subscriber, "Why is it necessary for me to use A. & J. criticism service? Isn't the purpose of the articles, published every month in the magazine, to enable subscribers to prepare and sell stories?"

It is true that the editorial columns of **The Author & Journalist** furnish expert information and instruction, and that such is intended to enable readers to write with success. Many do, as thousands of grateful letters prove. However, editorial material, necessarily, is not prepared for individuals, but for groups of readers. It can tell how to do a certain literary task. It cannot, however, check the work of a reader, and show him in what respect he is failing.

**Author & Journalist** criticism service is, for many writers, an indispensable supplement to general knowledge of writing acquired from textbooks, lectures, and articles on writing. Unquestionably, there exists a large group whose education in writing, carried on through the general agencies mentioned, has stopped just short of success. Many of these need only the specific personal service of an expert critic to arrive at sales.

Creative blindness, or inability to judge one's own work, is a common affliction of professionals; no wonder that it should be the common characteristic of beginners. The A. & J. critic, with clear eyes, examines a manuscript the failure of which to gain acceptance baffles its writer. Obvious faults, often easily remedied, are discovered. Inconsistencies which may have destroyed appeal to editors are exposed. Elements of strength are pointed out. The Progress Chart, rating the manuscript for 19 fundamentals, is carefully prepared.

The best marketing counsel to be had is given; what must be done to the manuscript to make it salable; where it should be submitted. Often, the writer is wisely counselled in respect to his future work. Finally, every criticism passes for review before Willard E. Hawkins, Editor. The small fee charged for this personal service puts the **Author & Journalist** critics within the reach of every reader—\$2 for the first 1000 words, 50 cents for each additional thousand to 10,000; for longer manuscripts, 40 cents per thousand. Criticism fee and return postage should accompany manuscripts.

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